

# AMERICAN ART NEWS.

Vol. IV. No 28

NEW YORK, APRIL 21, 1906.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

**American Art Galleries.**—Exhibition of the late Joseph Jefferson's pictures, April 21 to 27. Buzby collection of engravings, etc., April 21 to 25.

**Benguiat Galleries.**—Ancient velours, embroideries and laces, sanctuary lamps and carpets.

**Blakeslee Galleries.**—Early English, Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—Fine book-bindings and exhibition of miniatures.

**Brandus Galleries.**—Paintings of the Barbizon School.

**Clausen Galleries.**—Exhibition of recent landscapes in oil, by Arthur Hoeber.

**Canessa Galleries, Paris.**—Antique works of Art.

**Charles, London.**—Works of Art.

**Davis Gallery, London.**—Works of Art.

**Durand-Ruel Galleries.**—Old masters and modern paintings.

**Ehrich Galleries.**—Exhibition of Colonial and early American portraits.

**Fifth Avenue Galleries.**—Exhibition of rare Oriental rugs and carpets belonging to John Kimberley Mumford, April 23 to 26.

**Fine Arts Galleries.**—Society of American Artists, to April 22.

**Fishel, Adler and Schwartz Galleries.**—Fine paintings by noted artists.

**Gimpel and Wildenstein Galleries.**—High class old paintings.

**Hamburger Fres, Paris.**—Works of Art.

**Heinemann Galleries.**—Modern paintings. Modern German pictures a specialty.

**Knoedler Galleries.**—Exhibition of water colors by Count Seckendorff, April 23 to May 5. Miniatures of the XVI., XVII. and XVIII. centuries.

**Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Lanthier's Old Curiosity Shop.**—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

**Lenox Library.**—Exhibition of the work of American etchers. Japanese prints. Works of Eugene Carriere.

**McClees Galleries.**—Exhibition of high-class etchings by Great Masters.

**Metropolitan Museum.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

**Montross Gallery.**—Exhibition of the works of William L. Lathrop to April 28.

**Modern Gallery.**—Exhibition and sale of Japanese prints belonging to Hettie Rhoda Meade, and ancient Italian and Grecian figures by Helen Sanborn Sargent, April 24 and 25.

**Noe Galleries.**—Important paintings of exceptional quality by the Barbizon and Modern Dutch Masters.

**Oehme Galleries.**—Portraits by Gari Melchers.

**Powell Gallery.**—Exhibition by the Kit Kat Club, to May 2.

**Pratt Institute.**—Exhibition of etchings by Joseph Pennell, April 23 to May 1.

**Palston Galleries.**—Works of Art.

**Scott and Fowles Co. Galleries.**—High class Paintings by Barbizon and Dutch Masters.

**Strauss Galleries.**—High class paintings and prints.

**Robert C. Vose Gallery, Boston.**—Fine paintings of the modern masters.

**Willson Bros., London.**—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

**H. O. Watson & Co.**—Decorative works of art.

## SALES.

**American Art Galleries.**—Sale of the late Joseph Jefferson's collection of pictures, Mendelssohn Hall, April 27, at 8.30 P. M. Buzby collection, American Art Galleries, April 25 and 26, at 8.30 P. M.

**Fifth Avenue Art Galleries.**—Sale of John Kimberley Mumford's collection of rare Oriental rugs and carpets, April 26, 27 and 28, at 2.30 P. M.

from which he is receiving his "First Lesson." This is one of the most beautiful forms of child life which the world of art contains. The figure is perfectly drawn and finely modeled. Flesh tones of rare freshness fall into transparent shadows, giving a charming roundness of contour. The head is expressively formed, the face characterized by intelligence and beauty, while in the light, curling hair the mild glory of a halo is seen like a golden flame.

The painting is from the collection of Adam John Macrory, Esq., of Duncairn, Belfast, and was exhibited by him at the Art Exposition at Dublin. Previous to this the painting formed a part of the collection of Sir Robert Dick, Bart.



THE HOLY FAMILY (The First Lesson).

Owned by Mr. J. D. Ichenhauser.

By Annibale Carracci.

518 Fifth Avenue, New York

"The First Lesson" by Annibale Carracci reproduced on this page, is not only an admirable example of the Italian master but a rarely beautiful canvas.

The elevated and poetic art sense of this great master of painting, naturally led him to undertake subjects of a sacred character among which "The First Lesson, or The Holy Family," holds a conspicuous position. In religious fervor, lofty sentiment and refined strength, Carracci never surpassed this canvas. His native boldness is here subdued without loss of directness in design, or vigor of coloring.

While placing Joseph, as usual, in the background the artist has made him to direct the attention of the observer to the Christ Child, the central thought of the painting.

The Child stands easily at his mother's knee, as she holds the book

It is almost definitely settled that either Mr. E. T. Stotesbury, head of the banking firm of Drexel & Co., or Mr. John H. Converse, head of the great Baldwin Locomotive Co., will succeed Mr. E. H. Coates as president of the Pennsylvania Academy of Fine Arts.

The annual meeting of the Academy of Design will take place on May 9. The final business pertaining to the merger of the Academy and the Society will then be transacted, and the younger art organization will cease to exist as a society, although it is stated that for certain purposes the name will be retained.

Recent sales at the Society of American Artists exhibition during the past week include "Little Miss Muf-

fet," by Louise Cox, which was purchased by William T. Evans for \$700; "An Old Sentinel," by C. Myles Collier, to the Brooklyn Museum of Arts and Science, for \$400; "Spring in the Berkshires," by H. Bolton Jones, to Ernest Greff, for \$275, and "A Hazy Day in Summer," by Olive P. Black, to A. M. Henry, for \$100. Mr. W. H. Shelton, salesman for the society, has several other sales in prospect, which he hopes to report later. The exhibition will close to-morrow. The attendance has been unusually good these closing days.

At the auction sale of hand painted mugs for the benefit of the library fund at the Salmagundi Club on Tuesday night a total of \$1,175 was realized from the dispersal of twenty-four mugs. William R. Shelton, librarian of the club was auctioneer. Interest centered in the mug of the mediaeval period, painted by Edwin A. Abbey, and sent by the artist to the Salmagundi Club from his studio at Fairford, Gloucestershire, Eng. J. Sanford Saltus obtained the Abbey mug after considerable lively bidding among those present for \$451, a record price at the Salmagundi. Mr. Saltus also paid the second highest price at the sale, \$260 for the mug painted by Howard Pyle. A mug painted by F. Hopkinson Smith brought \$51, and one by Frank De Haven \$40. A feature of the evening was the presentation of a handsome silver loving cup by members of the club to William R. Shelton, the librarian. A contribution of gold coins also accompanied the cup, with good wishes to Mr. Shelton from many of his artist friends.

Simultaneously with the public opening to-day at the American Art Galleries of the exhibition of the pictures owned by the late Joseph Jefferson, twenty-five landscapes painted by Mr. Jefferson will be placed on view at the Blakeslee Galleries, 358 Fifth Avenue, where they will remain on private sale. These landscapes will surprise art lovers by their strength and beauty—even those who are most familiar with other examples of Mr. Jefferson's brush.

Irving R. Wiles has been commissioned to paint the portrait of President Roosevelt, and that of Nicolas Murray Butler, president of Columbia. These portraits, with the one of Dean Burgess, of Columbia, which is at present at the Society Exhibition, will be placed in the Roosevelt College in Berlin, where Mr. Burgess will hold a professorship, as arranged between this and the German Government. In the meantime, Mr. Wiles will go to Philadelphia to paint the portrait of Mr. Curtis, publisher of the Ladies Home Journal, and also the portrait of a child.

Franklin's bust at the Trocadero in Paris was inaugurated on April 20, under the patronage of Ambassador McCormick. Speeches were made by Mr. Barthou, Minister of Public Works, in the name of the French Government, and by Mr. McCormick and Professor Smyth, on behalf of the Americans. This monument is offered to the city of Paris by M. John H. Harjes.



## IN THE ART SCHOOLS.

## Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

The annual exhibition of the "Infernal Fakirs" as a band of Art League students call themselves, opened on Monday last at the League rooms in the Fine Arts Building. The "fakes" on the pictures in the annual Society exhibition downstairs are not as amusing as usual. George De Forest Brush, Hugo Ballin, Childe Hassam and Kenyon Cox are the artists whose works were selected for the most daring "fakes." Childe Hassam's \$500 prize picture of "June" is caricatured by two nude female figures, one adjusting a corset to her companion. "Mother Reading to Children," by George De Forest Brush, is caricatured in several ways, usually to the accompaniment of a bottle of soothing syrup. Kenyon Cox's "Study of a Wild Goose" in the Society display, is imitated by a real live goose labeled "'Still Life,' by Bunyon Sox."

Samuel T. Shaw distributed \$50 in prizes to the successful fakirs. These were awarded as follows:

First prize of \$25 for the best fake, to Robert Harshe for his burlesque of Charles C. Curran's "Portrait of Four Brothers;" second prize of \$15 to John Carlson for his fake of a portrait of W. D. Sargent by C. E. Polowinski, and third prize to Paul Rohland for his fake of "Mother Reading to Children" by George De Forest Brush.

In the competition for the best posters, the first prize went to Arnold Haupt and Rowland Crampton for their poster "Fakir's Show," representing a long-haired fakir in hot pursuit of a society artist. The second prize was awarded to an unknown fakir for his poster "Auction," depicting a slave dealer and two slaves at the auction mart. One of the best posters in the lot, entitled "Stung," received the third prize. This was by J. D. Gleason, and bore the legend "The Gentle Art of Making Enemies." The judges were instructors in the League, and the hanging committee was composed of fakirs.

The judges awarded the honor of composing the worst fake in the collection to Lionel Strauss for his "Girl with Red Hair," a fake of Ben Ali Haggin's painting of "A Young Woman in Black."

The auction sale was held Thursday night, and the annual costume dance took place last evening.

Harry W. Watrous, secretary of the Academy of Design, has returned to New York from an extended trip through the Southwest. While in Texas Mr. Watrous met with a slight accident while carriage driving. Dispatches to the New York papers stated that he sustained a broken leg. This Mr. Watrous laughingly denies and says that he luckily escaped with only a bruised finger.

The antique class of the National Academy is busy both morning and afternoon, competing for prizes for drawings from the antique, "Discus Thrower" and the head of "Juno." The students' work gives promise of good results.

J. Scott Hartley gave a special course of lectures on anatomy during the winter at the Academy. The students made rapid sketches of the muscles, both in action and in repose, in conjunction with the lucid explanations of the instructor.

A course of thirteen lectures on perspective given by Frederick Dielman, president of the Academy, closed last Thursday. Those who attended benefited greatly through Mr. Dielman's thorough and most interesting course.

A. T. Van Laer, delivered one of his discourses on "The History of Painting" last Tuesday at the Academy. He spoke about the early and modern French art; starting with Claude Lorraine, showing the influence of the Italian classics upon the art of that time, and ending with the Barbizon painters, explaining the trend to that which is modern.

The exhibition of oils and water colors by Mrs. Charlotte B. Coman and Mrs. E. M. Scott, which closes to-day at the Pratt Institute, Brooklyn, will be followed by an exhibition of etchings by Joseph Pennell, which will open April 23 and continue until May 5.

The New York School of Art ball team played the Law School team of the New York University last Saturday. The score was 30 to 7, in favor of the New York School of Art. This team will play several match games throughout the season.

The students of the Cooper Union Woman's Art School are now busy preparing their work for the exhibition which is to be held on the evening of June 30. As some of the lectures are over, the students have more time for the work, which is being done with more enthusiasm than ever. There are ten students competing for the \$100 and \$50 prizes.

Mrs. Cornelia Earle, a graduate of Cooper Union Woman's Art School, who has been teaching in Elizabeth College, Charlotte, N. C., is to study art in New York this summer. She has been re-elected and will resume her teaching at Charlotte at the beginning of the fall term.

Annie Groesser, a recent graduate of the Y. W. C. A. Art School, having completed her engagement for original water color illustrations on the broad margins of a limited edition, applied at the Tiffany Studios and was asked to model something. The result of the test was an excellent position—another evidence of the value of an "all around" equipment.

Edwin H. Blashfield gave an interesting informal talk to the members, students and friends of the Art Students League last week. Mr. Blashfield asked for questions, and answered the same. The development of a mural decoration was fully explained, with a great deal of helpful advice and valuable information to the student. After the talk, refreshments were served, followed by music and dancing. Mr. Blashfield, accompanied by Mrs. Blashfield, sailed for Europe this week.

"Among the schools of different countries and nations, the Dutch school takes a peculiar and distinguished place. It has not the versatility of others, nor feels an inclination to embark upon great subjects," says Max Rooses, the well-known Dutch art expert, "but it does not seek to impose upon the world any false glitter. It expresses and renders just what it sees and feels."

To afford an opportunity to study the works of the great Dutch masters, the Art Students' League has planned a class, under the instruction of Louis

Loeb, whose artistic record has thoroughly equipped him for this work, to leave for Rotterdam, Holland, on June 13, which will visit the galleries in The Hague, Haarlem, Amsterdam, Antwerp—where two lectures will be given on Dutch and Flemish art by Max Rooses, and will then continue on to Brussels and Bruges, where the class will remain for six weeks, for the purpose of study. Paris will then be visited, and the class will return for New York August 24.

Further information and illustrated booklets of the trip can be obtained by applying to the manager, P. O. B. 317, Madison Square, New York.

Miss Anna Caulfield gave her annual lecture before the National Arts Club in West Thirty-fourth Street last week. Her subject, "Paris, Literary and Artistic," was illustrated by colored stereopticon slides, which greatly added to the interest of her discursive talk.

## CHICAGO ART ECHOES

The annual exhibition of the Art Students' League which opens with a reception this evening in the Art Institute, promises to be the greatest in the history of this organization. Not only students, but the younger element in art circles form the membership of the League, and their annual spring appearance as active workers in the artistic world is accompanied by youthful eagerness and contagious enthusiasm. Over one hundred professionals and students will exhibit. About 350 pictures have been accepted by the jury and now occupy two galleries in the south wing. The reception to-night to invited guests will undoubtedly prove to be the largest gathering of artists and art lovers this season. \$350 in prizes are offered by the League for the best work in various mediums. This includes the John Barton Payne prize of \$50 for the best work in any medium. Two prizes for oils are offered, three for water color, two for decorative lettering, one for ornamental design, two in arts crafts, one for miniature, one for poster and three for illustration. The jury of selection consists of Director French, Thomas Wood Stephens, N. Ella Benedict and Bessie Bennett. The standard of work is higher this season than hitherto, and some excellent out-of-doo work in oil and water color is promised. The exhibition has taken on a breadth and sincerity never shown before by mere students work, and the League is now recognized as an active factor in the development of western art. The committee of arrangement consists of F. J. Zimmerer, Edna May Stevenson, Helen Goodrich and Mrs. Will Herrick.

One of the interesting events of the week was the unveiling of a series of lunettes in the Howland Memorial Hall of the McKinley High School. The artist, Frederic Clay Bartlett, one of the conspicuous exhibitors in this season's exhibition of Western artists, is a young millionaire. The mural decorations were the gift of the Chicago Woman's Club.

"The Masque of Dionysius" was given April 17 by the students of the Art Institute to revive the spirit of ancient Greece in manners and customs. The costuming aimed to be historically correct. The dress rehearsal on the preceding Saturday morning was an exuberant romp of truly Grecian boys and girls.

Frederick Sandberg, of Paris, resident of Oak Park, sailed for Paris recent-

ly. T. Frederick Wilson sailed from New York for London last month.

## PHILADELPHIA ART NEWS.

Mr. George C. Thomas is the owner of a portrait of Sir Henry Irving, in the character of Philip II., recently sold in London for \$25,000. This picture has been brought here.

The following pictures were sold during the past week from the Water Color Exhibition at the Pennsylvania Academy—a total of nearly eighty pictures sold during the exhibition: "Portrait Sketch," Elizabeth Ingham; "Group of Egrets," E. Mars; "Low Tide, Marshfield," Sears Galligher; "Penniless Torch," Charles Watson; "A Snow Storm," and "Ducks" and "Frogs," E. Mars; "The Last of Day," Charles Marple; "Wind-swept Oaks," and three others, by Charles Hudson; "Lincoln," Charles Watson; "At Volendam," Anna Richards Brewster; "The Bathers" and "Illustrations from the Ancient Mariner," William Strang; "The Heron's Pool and Washing Day," Frank Short; "Boulogne Shrimmers," Lionel Smythe; "Flower Market," Alice Schille, and "Romsey Haunts," Charles Watson.

The next exhibition at the Pennsylvania Academy of Fine Arts will be under the auspices of the Photo-Secessionists. This will close the season at the Academy.

## BOSTON ART NEWS.

The "Caricature Show" given by the Copley Society was opened by a "Private View" on April 16, and all the world went to laugh with the artists at the many obvious hits. Dead trees, draped in pink tarlatan, were used for decoration, and the key-note of the show was an enormous laurel wreath, old and dry, tied together with a large bow of green paper. Every artist of consequence in the city had one or more caricatures of his pet method. Specially amusing was an elaborate representation of a "Private View in Copley Hall." The ladies were shown in full dress, all with backs turned to the pictures, and looking intently at each other. Waves with real little white yachting caps were displayed in another, also mountain climbing towards the frames at the top. Monet and Whistler landscapes of all kinds, all representing different styles or fads of the modern artists. The exhibition will close to-day with an auction sale.

The Syracuse (N. Y.) Museum of Fine Arts has been removed to the new Syracuse Public Library Building. An exhibition illustrating the methods of instruction in the formative arts as given in the College of Fine Arts and in the College of Applied Science of the Syracuse University will be held this month. In May there will be an exhibition illustrating the methods of training in the formative arts as given in the public schools of Syracuse. In June there will be an exhibition illustrating art photography and photo-engraving in Central New York.

A landscape by Mr. J. Francis Murphy, his latest canvas, and one of the finest and largest examples that has yet come from Mr. Murphy's studio, is on exhibition at a Columbus Avenue gallery. At the same place there is also a fine example of A. H. Wyant.

At the Powell Gallery, 983 Sixth Avenue, an exhibition by the Kit Kat Club opened on April 19, to continue until May 2, notice of which will appear in our next issue.



## AMONG THE ARTISTS.

"Dawn on the Coast of Maine," a sea scape by Frank De Haven, has been purchased by Dr. F. H. Boynton, of New York. Among the pictures in his studio are a "Twilight" and a "Moonrise and Sunset," sketched by Mr. De Haven in Milford Valley, New Hampshire. Last fall he spent some time at Mystic, Connecticut, where he made frequent sketching trips to Mason's Island, not far distant, a place replete with picturesque nooks and inlets. "A Coming Shower" taken in Pennsylvania, and a "Waterspout" off the coast are interesting examples by Mr. De Haven. It is possible that he may be give an exhibition of recent work this season.

Henry B. Snell has sold his water color "On the Lagoon," which took the Beal prize of \$200 at the New York Water Color Club exhibition, to Mrs. Davenport Galbraith, of Erie, Pa. The picture was shown at the Erie Art Club. Mr. Snell is represented at the current exhibition of the Philadelphia Water Color Club Society by four or five examples of his recent work. He has recently returned from Philadelphia and speaks enthusiastically of the high quality of the collection of water colors shown in the Quaker City. Mr. Snell plans to leave for his annual trip abroad about May 5, when he will visit England and France, accompanied by a class of twenty-five pupils, who go over with him for art study and recreation. Dartmoor, Devonshire, England, will be the headquarters for Mr. Snell and his class for a month.

Roland Hinton Perry has just had two of his works, the "Lion Amoureux" and "Thor and the Lingard Serpent" cast in bronze. The symmetry and repose of the languorous nymph who leans so lovingly on the crouching lion, her humble vassal, is for the first time fully appreciated. Full justice is now also for the first time rendered to the strength and agility of Thor's powerful figure in his terrific struggle with the sinuous serpent coils by which he is enveloped and half entangled.

Mr. Perry has also at his studio a beautiful bronze Aphrodite, belonging to an earlier period, but scarcely less remarkable than his later work for its technique and poetic conception. The visitor to the studio will also be rewarded by finding more than one well-known bust endowed with new significance by being clothed in marble. It is to be hoped that Mr. Perry, on his return from Europe, will give an exhibition of his collected works.

Gutzon Borglum is making a statue of the late John W. Mackay. It is a standing figure of heroic size, representing Mr. Mackay as a miner. The figure will stand on a marble pedestal on the base of which will be cut bas reliefs. It will be cast in bronze when completed and placed in Carson City, Nevada. It will be unveiled next fall. Mr. Borglum is also working on a portrait of Professor Adolph Bandelier, an American expert on antiquities. It is intended for the National History Museum. In his studio, at 166 East Thirty-Eighth Street, he is enlarging his "Centaur." They will be cast in bronze next winter. Mr. Borglum has just returned from Nevada, where he spent several weeks collecting data for the Mackay statue.

A "Peter Pan" tea party is being planned to take place in the "fairy gardens" of the Waldorf-Astoria on April 27. The proceeds of the tea will go to

the Home for Crippled Children. Tea will be poured by artists daughters, among them Miss Olive Nicholls, a daughter of Rhoda Holmes Nicholls; Miss Gladys Wiles, daughter of Irving R. Wiles. Miss Margaret French, daughter of Daniel C. French and others. Mrs. Mary Sterling will be the mistress in charge.

R. M. Shurtleff is painting water colors for the Water Color Exhibition. He is also finishing a large oil, a vista at his summer home, Keene Valley Adirondacks. During the winter Henry Harper bought three of the artists large oils for his private collection. Mr. and Mrs. Shurtleff will leave New York early in May for their country home.

Robert L. Dodge is finishing an important stained glass window for a

## THE JEFFERSON PICTURES.

With a press view yesterday and an opening reception to-day, the long-expected exhibition of the pictures and art objects owned by the late Joseph Jefferson, opens at the American Art Galleries. The sale, which will take place on Friday evening next at Mendelsohn Hall, will be conducted by Mr. Thomas E. Kirby, and will be easily the most important picture sale of the season. The wide acquaintance of Mr. Jefferson and his known taste in paintings invests the dispersal of his unusually fine pictures with exceptional interest, and to the sale will come art lovers and buyers from many points. The collection is chiefly made up of rarely good examples of the modern Dutch painters, the Barbizon masters, those of a few modern French painters such as Monticelli, Bouché, Van

happiness out of his paintings. \* \* \* He commenced in early life to paint, and when financial success came to him in his profession he began to buy pictures."

Mr. Walker then proceeds to say that Mr. Jefferson's first purchase was an early example of Corot, that after a series of years he collected about 80 canvases, which contained many rare examples of the Barbizon school and the modern Dutch painters, that these were hung in a gallery attached to his house at Buzzard's Bay in Massachusetts, and the day after he had finished hanging these in his new gallery he had gone to New York, only to receive a telegram that his home was burned and but four of his pictures, a Mauve, a Daubigny, an Israels and a small Corot, had been saved. With this small nucleus he began to build up another collection, whose foundation rested on the modern Dutch school, more especially Mauve, of which it contained eleven examples, including his two greatest efforts (seven other Mauves were burned in the fire). Corot and Daubigny, next to the Dutch painters, more specially appealed to Mr. Jefferson, but in his collection are also a fine landscape by Troyon, and a masterpiece by Van Marcke, "Cattle on the Plains." He was also an ardent admirer of Monticelli, of whom there are no less than six examples in the collection. Mr. Clark calls his Rembrandt the "Portrait of Petronella Buys" the gem of the collection and its rarest work, but pays a high tribute to a "Portrait of a Gentleman of France," by Nicholas Maes, reproduced on this page. He also praises highly the three examples of Sir Joshua Reynolds, the "Death of Dido," the triple portrait of the "Angerstein Children" and the Portrait of Canova," by Sir Thomas Lawrence, the "Harvest Queen," by Hoppner, and the three interesting portraits, of special value to the dramatic profession, and which are respectively the head of Macready, as William Tell, by Inman, the portrait of Richard Brinsley Sheridan, by Gainsborough, and of Kemble by Harlow.

The commercial value of the collection is unusually high, and there will be fierce competition among art collectors and dealers for the examples of Mauve, especially the great "Return of the Flock," from the Paris salon of 1887, and which Mr. Jefferson purchased at the sale of Dr. G. H. Wynkoop's pictures in New York in 1890, the "Loggers," originally exhibited by Daniel Cottier, and which Mr. Jefferson purchased from Mrs. Schlesinger; the "Madonna of the Cottage," by Joseph Israels, perhaps the most representative example of the great Dutch painter known, and for the examples of Corot, Daubigny, Troyon and Rembrandt and the early English masters. The collection only contains seventy-four examples, but is of rarely fine quality.

A. Benziger, the foreign artist, has been seriously injured in a runaway accident in Pittsburg. Mr. Benziger was unconscious three hours, and still is in a critical condition. He is bruised about the head and body. The artist has been painting portraits of the family of W. P. Snyder of Pittsburg. His wife was Miss Lytton, daughter of Henry C. Lytton of Chicago.

An interesting operatic recital by Chevalier Guglielmo Carusan, was given in William Fosdick's studio, 33 West Sixty-seventh Street, last Wednesday afternoon.



PORTRAIT OF A COURTIER  
By Nicholas Maes

In Joseph Jefferson Sale by American Art Association

Presbyterian church at Indiana. The window is 18 feet high by 14 wide and represents the friendship of David and Jonathan. Two figures are seen in the foreground, with landscape, foliage and allegorical figures of angels in the background. The window is an order from two men whose fathers were life-long friends and in whose memory it will be placed. Mr. Dodge spent seven years in the Tiffany stained glass works and now occupies, for his business, the old Tiffany studios on Fourth Avenue. Among other recent glass works he has executed, are twenty windows for a church in Orange, N. J., several skylights for the Louisville public library, and a window in the mausoleum of Mrs. Harriett Fisher, in Princeton Cemetery, N. J.

W. Verplanck Birney will soon leave for his summer home at Siasconset, Mass. He is working now on one of his "interiors."

Marcke, and such early English painters as Gainsborough, Reynolds, Lawrence, Hoppner and Morland, the two early Americans, West and Inman, of Rembrandt, Mengs, Maes, to represent the early Dutch painters, and of Greuze and the later Couture for the earlier French school. From the appreciative preface to the illustrated catalogue, compiled by Mr. Kirby, and written by Mr. C. A. Walker, the following quotation will best give an idea of the general quality of the collection and of Mr. Jefferson's qualifications as a collector: "It is a rare mind that is endowed with the double sensibilities of appreciation and knowledge of art. Add to these, enthusiasm and intense love of nature, with the ability to paint, and you have a combination of qualities, given only to a few. Joseph Jefferson's personality possessed all these, and it would hardly be possible to find another collector of pictures who drew more deep pleasure and true



AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15; Monthly from May 15 to Oct. 15 by the  
AMERICAN ART NEWS COMPANY  
INCORPORATED.

Offices: 1265 Broadway, New York

Telephone: 3619 Madison Square

London Office: Hobson & Co., Hastings House, Norfolk Street, London, W. C.  
Paris Office: Graat and Madoulet, 12 Rue de Séze.

SUBSCRIPTION RATES

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Late in the present art season as it arrives—due to legal requirements regarding wills—the exhibition which opens to-day at the American Art Galleries, of the art collections of the late Joseph Jefferson, which will be followed by their sale on dates elsewhere announced, next week, is an event that has not only prolonged the art season until it shall have passed, but one of unusual importance to art lovers and collectors the world over. Mr. Jefferson was not only a liberal and consistent collector especially of fine pictures, but one of rare intelligence and discernment. Notice of his remarkable array of pictures will be found in another column.

The death of Arthur Turnure, editor and proprietor of the weekly fashion journal "Vogue," which occurred with a startling shock to a wide circle of friends and acquaintances, after an illness of virtually only two days, from pneumonia, last week, removes both a forceful personality from the ranks of New York journalism, and a pioneer in art journalism in America. It is rather a coincidence that it should have followed closely upon the death of Montague Marks in London, for Mr. Turnure founded the Art Interchange in 1881, about the same period that Mr. Marks founded the Art Amateur. Both publications have ceased to exist, but they did a large part in forming and directing the then exceedingly crude art taste of the country. Following his retirement from the Art Interchange in the early 90's, Mr. Turnure founded the Art Age, which although in advance of its time, and consequently not successful, was based upon the same ideas which have many years later, and with more general art interest, brought success to the American Art News. He was later art editor of Harper's Magazine and the Cosmopolitan. Through years of

persistent and consistent work he made Vogue a handsome property. Of aggressive and strong personality he was to those who knew him well a man of unusual ability, strength of character and a generous heart. He died at a comparatively early age, and has left a place vacant in the ranks of journalism, in his own office, and in the hearts and memories of his friends that cannot be filled.

Paul Nocquet left about sixty to seventy-five pieces of sculpture, and it is proposed that six of these, as well as a number of his drawings, be purchased for the Metropolitan Museum. Wealthy art lovers in the city have promised to advance sufficient money to make these purchases. Steps will be taken so that a permanent exhibit of Nocquet's best work may be placed in the Museum. It is probable that a few other pieces of his work will go to France. It is probable that the Belgian Government will obtain a few pieces. Arrangements have been completed to hold a public exhibition of Nocquet's work in the American Art Galleries, beginning April 30. The exhibition will be open one, perhaps two, weeks. The pieces that are not engaged before that time for museums will be disposed of at the exhibition at private sale. The exhibition and the proposed memorial will be in charge of an executive committee, of which Gutzon Borglum, the dead sculptor's closest friend, is chairman. He has appointed as special representatives Daniel French to represent the sculptors, Augustus Post the Aero Club of America, and Homer Davenport to take charge of the exhibition.

The Twentieth Century Club's exhibition of oils in Boston, is the club's first attempt at instituting an art phase. Many of the canvases are new to Boston. Thirty canvases are shown by nineteen local artists, and the contributors are Thomas Allen, Frank W. Benson, I. H. Caliga, Mrs. Adelaide Cole Chase, J. Frank Currier, Howard Gardiner Cushing, Joseph DeCamp, John J. Enckling, Mrs. Lillian Westcott Hale, Philip L. Hale, Charles Hopkinson, Wilton Lockwood, Hermann Dudley Murphy, William M. Paxton, Maurice B. Prendergast, Edmund C. Tarbell, Frederic P. Vinton, Theodore Wendel and Charles H. Woodbury.

The Woman's Art Club opened its annual exhibition in the galleries of the National Arts Club, on Tuesday afternoon with a private view and reception, which was largely attended. Among the one hundred pictures shown were paintings by Georgia Timken Fry, a landscape with sheep; Ruth Payne Burgess, who is represented by a figure piece; Lydia Field Emmet, who contributes a portrait of a little girl, and Louise L. Heustis an excellent portrait of a man.

An addition to the exhibits in the Metropolitan Museum secured by Sir Purdon Clarke is a ceiling, a replica in size and every detail of the famous "strapwork" ceiling in the Reindeer Inn, at Danbury, near Oxford, England, the cast having been made on the spot for Sir Purdon.

Mrs. H. C. Winslow Hayden died in Denver last week. She was a painter in oils and water colors, and had spent the greater part of her life in Chicago. In Denver she founded the Le Brun Club and was an active member of the Art League.

THE PARIS SALON.

The thirty-sixth annual exhibition of the National Society of Fine Arts, better known as the Beaux Arts Salon, opened in the Grand Palais in Paris on Wednesday last. A summary of the cable stories of this event of interest from the leading New York dailies follows. Perusal of this will show that there is a wide difference of opinion as to the display in detail, although the majority of critics and writers would seem to agree that it is not up to the average. The mails will bring a more trustworthy estimate from our Paris correspondent next week.

The Tribune correspondent cables in substance:

"There are 2,500 numbers in the catalogue, and fifty American artists among the 700 exhibitors. It is considered a better Salon than for some years past. The pictures that attracted the greatest interest are a portrait of a lady and four children, by Albert Besnard; a decorative panel for the Elysees Palace, by Gaston Latuche, three antique decorative panels for the Sorbonne by Emile Rene Menard, a mounted dragoon by Alfred Roll, portrait of a Cardinal by Carolus Duran, and a portrait of the little son of Mrs. Rutherford Stuyvesant of New York by Georges Picard. It is significant to note the intentional emptiness of the room in which is exhibited the portrait of the German Emperor, painted at full length in hunting costume and in heroic size, by a Berlin artist, Felix Borchardt. It is the most striking picture in the Salon. Among the successful works by Americans is a portrait of Miss Winifred White, by Julius Rolshoven, of Detroit; "Girls Reading," by Frederic Friescke; "The Fencing Master," by Gari Melchers; a decorative panel representing women of a primitive age, painted for the Art Institute of Chicago by Mary MacMonnies; a decorative panel on an autumn subject by Miss Florence Este, of Cincinnati; a portrait of a young woman by Mrs. Emma Chadwick, delightful interiors, by Walter Gay, and landscapes by Childe Hassam."

M. Pierre Veber cables the New York Herald: "It has been observed that in art, as in agriculture, prosperous years are always preceded by so-called transition periods, remarkable for the mediocrity of their output. I am able to announce that next year will be a prosperous one."

"One must hope such will be the case for pictorial art, which seems to have exhausted its efforts, to judge by the present salons. The estimable painter abounds, the master has almost disappeared."

"I referred a few years ago to the peculiarity which attacks Salons when a generation of artists reaches the critical point at which a painter should cease to paint. The color darkens, the technique becomes loose and the obsession of the subject becomes painfully evident."

"The Société des Artistes Français was the first victim of this senility, which is now extending to the Société Nationale. Year by year the general tint of this Salon becomes more funereal. The most ardent colorists have become subdued. They render the palette colorless with 'museum juice.'"

"Never was there such a black Salon; never was there a Salon so lacking in originality. It is similar to what it was last year, but even duller if possible. One might say that all these painters have realized that painting has attained its evolution, and that, unless a political or social earthquake occurs, it can never be rejuvenated,

and they overcome one by lassitude, always painting the same subjects in the same manner."

"This lassitude I remarked at the Salon of the Independents. It is again found here. Nobody inquiries which of us is going to become a god. The most audacious have calmed down. There are few foreigners, which is a bad sign."

"It might very well be that the Salon is an effete institution, and that artists after the public, have recognized its uselessness if not its danger."

"There are many absentees. You seek in vain for certain great names of the artistic world. However, there are no fewer painted canvases on the walls and the pictures are larger; that is all. It is only fair to say that they are more finished. A very pleasing reaction has set in against sketches and mere studies. Student pictures are now carefully sent to the Nationale, signed, it is true, by painters who have not studied. The amateur still rages, but he occupies less space."

\* \* \*

"For a long time at the Société Nationale foreigners were favored and sometime to the detriment of French artists. For several years past, however, care has been taken to handicap them by various means, none too courteous. Thus foreign artists are becoming displeased and no longer exhibit here."

The New York Times correspondent cables:

"In spite of the presence of a number of good works, the Salon this year marks a lower artistic level than that of last. No picture stands out pre-eminently. Impressionism seems to be on the wane, and the extravagances often shown and sometimes admired are now rare."

"The absence of any picture by Sargent creates a regrettable void in the American ranks, while many other prominent American artists do not exhibit. America is otherwise well represented in number and in quality. Walter Gay has several charming interiors; Rolshoven exhibits a good portrait, and other American painters who attract attention are Alexander Harrison, Childe Hassam, and Gari Melchers. Borchardt displays a large portrait of the German Emperor which attracts crowds. It is especially guarded by police to prevent possible mischief on the part of French patriots."

Henri Pene Dubois cables to the New York American:

"Art critics say that the Salon that came into flower with the chestnut trees in the Champs Elysees is bad. They say that it lacks great subjects, elevated aims and other things. But they may say what they will, it is, in an artistic regard, a brilliant, an admirable, Salon."

"It is brilliant because it shows at last that the painters of to-day know what color is. It is admirable because it shows that anecdotes, tales, philosophy, mathematics, are not now objects of the art of painting that has its own reasons. It shows these things imperfectly, of course. The pictures come amazingly clever in combinations of colors, delightful in tones, exquisite in method. They have forms of grace and rhythm, but they do not have ideas, and paintings which do not palpitate with ideas are as colorless really as if they had been painted by David."

They are works which do not inveigle one into study, into thought, into extraordinary ways. They do not shock a jury with psychological expressions or bewilder it with effacement of technique.



## LONDON ART NEWS.

London, April 11.

The "Old Water Color Society," as the Royal Society of Painters in Water Colors, founded 1804, is styled for short, gave a private view of its summer exhibition last week. The collection as a whole is disappointing, although Robert Anning Bell sends some fine decorative compositions, quite Venetian in style and treatment, while John S. Sargent, George Clausen, James Paterson, E. J. Sullivan, R. W. Allan, Reginald Barratt, Herbert Marshall and Clara Montalba are represented by characteristic works. Walter

scene by Troyon, painted quite in the style of Diaz as regards brushwork, lighting and quality. Diaz himself is represented by several little masterpieces, including some flower paintings which are growing in fashion here.

A collection of landscapes in art by a Scottish Academician, Alexander Fraser (1828-99), is on view at a gallery in Bond Street.

Sir Wyke Bayliss, whose sudden death was recently announced, succeeded Whistler as President of the Royal Society of British Artists, and was chiefly known as a painter of church and cathedral interiors which he handled in a painstaking and careful manner.

## PARIS ART NEWS.

Paris, April 11.

The sale of the collection of Count Walsh de Servant came to 141,700 francs (\$28,340); "L'Heureux Tourment," by Huet, was estimated at 31,000 (\$6,250); "Le Berger Galant" was purchased for 26,000 francs (\$5,200) by M. Deutsch de la Meurthe. Three of Boucher's panels brought respectively: "Amour Jouant" 17,000 francs (\$3,400); "Amours Musiciens" 20,500 francs (\$4,100); "Amours Jouant Au Passe Mains" 17,700 francs (\$3,540). All three were bought by the Vicomte de Ternas.

M. Dujardin Beaumetz, Minister of

litographs published from 1770 to 1871. Among the most valuable are to be noted: "Les Feuilles de l'ami du Peuple," of Marat, stained with his blood; a copy of the Constitution of 1848, with the signatures of all the Constituents.

The Boston Museum is to be congratulated on the acquisition through Mr. T. J. Blakeslee, of New York, of a most interesting and representative example of the portrait art of Sir Benjamin West the early American painter and first President of the Royal Academy of London. This picture, reproduced on this page as a family group, one with nine figures, was ex-



THE ADRIAN HOPE FAMILY  
By Benjamin West

Exhibited Royal Academy, London, 1802

Recently purchased by Boston Museum from Mr. T. J. Blakeslee

Burges, a promising young painter, with a decorative convention, this year makes a new start as an impressionist, seeking for truth of lighting, while D. Y. Cammon attempts, not altogether successfully, to paint a Turnerian sunset instead of his usual twilight.

Byam Shaw is showing at a Bond Street gallery a collection of allegorical paintings ornamented with inlaid squares of mother-of-pearl, coral beads, pearls, etc., quite in the Byzantine manner. A large picture entitled "The Neglected Invitation," represents the Saviour sitting alone at a long table, and in its archaic treatment suggests a close study of the work of Gentile di Fabriano. Mr. Shaw's exhibition is likely to enjoy more of a popular than an artistic success.

At other galleries a record portion of the Staats Forbès collection of modern Dutch-French paintings is being exhibited. In addition to several characteristic Corots, Daubigny's, Rousseaus, Isabey's, Marises, etc., is a most interesting forest

The Denny picture sale took place at Christie's last week, when Gainsborough's portrait of Viscountess Tracy made 6,000 gns. (Vokins). The costume is well and characteristically painted, and the face is worn and has probably suffered from the attentions of the restorer. Constable's fine landscape, "Farnham Bridge," which only cost the late Mr. Denny £1,800, was secured after a keen contest by Messrs. Knoedler for an advanced price of 2,700 gns. Other works showing an advance in value were: Romney's of "Mrs. Oliver," 1,250 gns. (720 gns. in 1897); Sir Joshua Reynolds's half-length portrait of Nelly O'Brien, 2,500 gns. (525 gns. in 1876, £703.10s. in 1894); two P. Nasmyth landscapes, 800 gns. and 780 gns. (260 gns. and 270 gns. in 1890); and Honthorst's pair of portraits of "Princess Mary Stuart," "William II. of Nassau," 950 gns. (£420 in 1893, £525 in 1898).

Fine Arts (Beaux Arts) has purchased "La Carrière" by Van der Weyden from the Gallery of Modern Artists.

The exhibition of Legout-Gérard, at the Gallery of the Rue de Sèze, contains a great number of pictures whose subjects were inspired by travels to Venice, Brittany and Tunisia.

W. Barbotin, the maestro engraver, has been charged with the execution of a drawing for the official engraving of President Fallières.

Augustin Rey has exhibited at Georges Petit's a collection of ninety water colors representing mountain views. Among the most interesting we may mention, "Le Coup de Mistral," "La Rout de la Corniche," "Le Cap Saint Jean," "Le Lac Léman."

The National Library has acquired the valuable collection of engravings given by Baron de Vinck in the Department of Estampes. This collection is one of incomparable richness and contains all important engravings and

hibited at the Royal Academy in 1802, and has a family history of unusual interest. The persons represented are Mr. Adrian Hope, a prominent London merchant of his time, his wife and children and his son and daughter in law. Mr. and Mrs. Henry Hope, and children. The canvas is wonderfully preserved. It comes from the Sydenham branch of the Hope family. The composition is the favorite and old fashioned one of the period. The reproduction, excellent as it is, fails to give the solid and rich color of the canvas and its quaint and charming atmosphere. The picture should have been acquired by the Metropolitan Museum, which is at last beginning to build up its American picture collections, as should also the splendid double portrait by Copley of Mr. and Mrs. Ralph Izard offered the Museum some years ago and through indifference secured, as is now this fine canvas, by the Boston Museum.



## EXHIBITIONS NOW ON.

An exhibition of fine and rare French engravings of the XVII. and XVIII. centuries is now on at the Wunderlich Galleries, 224 Fifth Avenue. Most of the subjects are familiar to art lovers, and especially to print collectors, but the plates shown are in each and every case of unusual quality, and some of great beauty and rarity. Edward G. Kennedy of the Wunderlich firm, who is now in London, writes that he has just purchased en bloc, the collection of about 150 etchings belonging to King Edward. This collection was exhibited a little over a year ago at the New Gallery in London, having been loaned by the King from the Royal Library at Windsor Castle. It contains many rare plates and fine impressions, among them the portraits of Fannie, Elinor and Florence Leyland, the "Annie Hayden" and the Naval Review studies, of which last there are only two or three sets in existence. Members of the royal family of England have been collectors of Whistler's etchings for some years. When King Edward visited the exhibition of the Royal Society of British Artists, soon after Whistler's election to its presidency in 1886, he was received by the painter etcher. The King, then Prince of Wales, said that he had never before heard of the Society and asked its history. To this Whistler replied, "It has none, Your Highness. Its history dates from today."

Fifteen landscapes by Arthur Hoeber are now on view at the Clausen Galleries, No. 381 Fifth Avenue, where they will remain through the present month. The artist is a painter of spring and autumn in the suburbs, but especially of the effects of dawn and twilight on the marshes, and along the Cape Cod coast of Massachusetts. His work is characterized by delicacy of handling, atmospheric effect, sentiment and refinement. These present canvases are pitched, for the most part, in a low color key, have good tonality and a certain evanescent charm of color and feeling. Perhaps the best are "Springtime," a "Tidewater Stream," and "Marshlands."

Some twenty portraits, a flower-piece, a nude study and a genre, by Wilton Lockwood make up an attractive exhibit, now on in the gallery of the Century Club in West Forty-third Street. The display has been at the St. Botolph Club in Boston. The portraits include a half-length of John La Farge, already seen in New York, a seated one of ex-President Cleveland, a standing one of Mr. Lehmann, coach of the Harvard crew, and others of Mrs. Herbert Stockton, Mr. and Mrs. Mitchell, and Mr. Charles Gardiner. The nude study is a beautiful little work, full of grace and color. The portraits are as clever and strong as the artist's works always are.

The albums of the Charles Stewart Smith collection of Japanese prints are again being shown in the exhibition cases in the lower hall of the Lenox Library building. Most of the impressions in this collection are good, many excellent, and the points of interest in this work are manifold. Besides being characteristic products of a highly developed artistic sense, they also illustrate, in a delightfully intimate manner, the daily life of the Japanese.

There are also on exhibition several lithographs and other works by Eugene Carrière, recently deceased. The exhibition of American etchings, in the print galleries on the floor above, is attracting much attention.

The exhibition of pastel portraits by Carol Aus, will close to-day at the Knoedler Galleries, No. 355 Fifth Avenue, and on April 23 will be succeeded by an exhibition of water colors, by Count Seckendorff, which will continue for two weeks. In the upper galleries may be seen two excellent examples from the brush of J. Campbell Phillips, a portrait of the artist's sister, natural and pleasing in its treatment, and an interesting portrait of Ludwig Engländer, the composer. The collection of rare old XVI., XVII. and XVIII. miniatures will continue to be on exhibition through the week.

The four periods of English miniature painting, which, according to J. J. Foster, the well-known English writer on the subject, were from Holbein's arrival in England in 1526 to the death of Samuel Cooper in 1672, from 1672 to the middle of the 18th century, from 1760 to Cosway's death in 1821, and from 1821 to 1850—are all exemplified by well chosen works from the brushes of the miniaturists of those periods. These include Simon de Blois, Penelope, Cleyn, Samuel Cooper, Samuel Cotes, William Denton, William Grimaldi, George Engleheart, John Haskins, Jean Petitot, Andrew Plimer, Samuel Shelley, John Smart, William Wood and Richard Cosway—the greatest of them all. In studying these exquisite little paintings in the little, the wonder grows at the art inspiration and ability which produced them. It is to be regretted that some representative examples of the American miniaturists, Malbone and Fraser, in which the South and Philadelphia are so rich, could not have been shown in this rarely interesting and important collection.

Interest in early American art, especially in early American portraits, is rapidly growing. Not many years ago the wealthy men of England began to appreciate their own early art, and now in the United States the desire of our capitalists to own some of the fine examples of Copley, Stuart, Trumbull and other good early American artists is just beginning. Owing to the comparative scarcity of these works, it is safe to say their value will rapidly advance.

The exhibition at the Ehrich Galleries includes about fifty examples of early American portraits, among which is a large decorative work, "Washington on Horseback at the Battle of Princeton," by Henry Inman.

Gilbert Stuart is represented by a fine portrait of Washington, and his daughter, Jane Stuart, by several well executed replicas of the same subject. John Singleton Copley is represented by an early portrait of Miss Hall, one of Timothy Folger, painted in 1765, beautiful in tone, and a fine portrait of David Garrick, in full length, and executed at the height of Copley's power.

Thomas Sully, whose works are appealing more and more to art lovers, is splendidly represented by a portrait of Mrs. Mathews, Judge Gross, David Clinton Jones, first corporation counsel of New York, and several others, all attesting Sully's sterling quality.

One most important full-length portrait by Charles Wilson Peale, greatly resembles Peale's "Washington" in the Metropolitan Museum, except the artist has entirely changed the background. The view of old Nassau Hall with a company of troops at the Battle of Princeton, lends additional historical interest. Further notice of this exhibition will be given in our next issue.

The exhibition last week at Purnell's art rooms in Baltimore,

of water colors, chiefly by European artists, attracted much attention. One of the most striking is the interior of Milan cathedral, by N. Schaefer. "A Peasant Girl," by F. Chislet, is interesting. Henry Stacquet has a large marine. There are several oriental pictures in the collection. One is by Folchi and another is by G. Aurley.

## WITH THE DEALERS.

With no sound of trumpets nor blowing of horns, the Cottier Galleries in their new location, No. 3 East Fortieth Street, have taken their place as perhaps the most artistic and attractive of the kind in New York. An atmosphere of the "house beautiful"—the home of the refined and educated connoisseur and art lover, invests the entire large house, in which so many rare and beautiful art objects are displayed. But there is no crowding of these objects, no confusion, and the visitor passes from one room to another, his eye attracted, now here now there, by dainty furnishings, exquisite pieces of bric-a-brac and pictures or bronzes of rare quality in the same way as he would move through a modern private home of wealth and luxury.

The color scheme of the furnishings and wall coverings, the lighting and arrangement of details are all in exquisite taste, and it is easy to see that the trained eye and discernment of Mr. James Inglis devised and carried out the plan of this really beautiful art house. As an initial exhibition there are now shown in the rear gallery some eighteen landscapes by Homer Watson, a Canadian artist. These are characterized by a robustness of treatment, virility of handling and a tendency to sombreness of color and moods of nature which suggest the influence of Michel, and at times of Rousseau. It is said that the artist painted his first pictures before he had ever studied the Barbizon masters, a fact which would emphasize the further fact that all true artists have kinship in discernment of nature. Some of Mr. Watson's work seems crude, and his foregrounds are often too hard, but there is a dignity to his work, a sense of space and largeness which overweighs defects. Perhaps his best canvases are the "Gravel Pit" and "Gray Day in the Oat Fields." The promise of the painter is good, and further work from his brush can be awaited with interest.

At the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, five fine examples of Monet have been added to the rare collection of paintings already hung.

The galleries of Seligmann and Co., 303 Fifth Avenue, have been closed for the season. Mr. Emil Rey, accompanied by Mrs. Rey, sailed for Paris on La Lorraine last week.

At the Fishel, Adler and Schwartz Galleries, No. 313 Fifth Avenue, several fine examples by Dupré, Ziem, de Boch, van Marcke, Maris, Blommers, Israels, Schreyer and others, may be seen.

Mr. A. A. Fischel returned from Europe last week. Mr. Adler, who has been very ill, is greatly improved in health.

On April 24 and 25, an exhibition and sale of genuine old Japanese prints belonging to Hettie Rhode Meade, together with copies of ancient Italian and Grecian figures, by Helen Sargent, will be held at the Modern Gallery, No. 11 East Thirty-third Street.

At the Montross Gallery the exhibition of paintings by William L. Lathrop will continue until the 28th.

At the Scott and Fowles Galleries, No. 295 Fifth Avenue, may be seen a fine example by William Maris, several Ridgeway Knights, a Ter-Meulen, particularly soft and beautiful in quality and tone, and an important Jacob Maris.

The sale of the Mrs. Mary H. Myer collection of Oriental art objects and rugs conducted by Mr. James P. Silo at the Fifth Avenue Art Galleries last week, brought \$14,335.50. The highest price was \$1,500, paid by Mr. A. T. Dominick for a Kermanshah carpet. Another carpet went to Mr. J. T. Ashley for \$625. Mr. Ashley also bought a Chinese polychrome vase for \$1,200, the highest price among the porcelains, and Mr. Dominick secured an embroidered screen for \$800.

A double sale at the American Art Galleries last week of original drawings of artists and illustrators and Japanese oil paintings and water colors brought in a total of \$2,837.50. The drawings collected by the late W. Lewis Fraser went for low prices, many of them not more than the cost of the frames. They ranged from \$3 up, with a total of \$797 for 73 pictures and a framed collection of autographs of artists contributing to the Fellow Craft Club exhibition. This last went to W. A. Cramer for \$30.

E. A. Abbey's sketch of Charles Coghlan as "Charles Surface" brought the highest price of the lot, going to G. H. Buck for \$60. The total returns for the paintings was \$2,040.50.

All is in preparation at the Macbeth Galleries for removal during the week beginning April 23 to the new galleries of the house, No. 350 Fifth Avenue. Mr. Macbeth has recently received a bust portrait of the famous pioneer, Daniel Boone, painted by Chester Harding. The portrait was begun in Boone's cabin in Missouri shortly before his death in 1820, and was completed at the artist's studio in Franklin, Ky., in 1822. Curiously enough it is described and the story of the painting told in an issue of Harper's Magazine of 1859. The portrait is not only a good one, but very rich in color and quality, with fine handling of details.

At the Kelekian Galleries, 252 Fifth Avenue, there are now, among other interesting art objects, some pieces of Greek and Roman glass, and an unusually well selected collection of Italian, Persian and Spanish pottery. Collectors of antiques will be specially interested in a rare old Arabian mosque globe, from the Marquand sale, illustrated in the Art News last week.

Portraits and autographs of the kings and queens of France are now to be studied at the Bonaventure Galleries, No. 6 East 33rd Street. The history of France is represented by the portraits and autographs of the kings and queens of France from Francis the First to Louis Philippe, 1515-1850. An oblong folio is in royal blue levant, broad gold on the sides, back tooled with Fleur de Lys; doublure of cream levant studded with the Salamander and Crown, Fleur de Lys and other emblems of France, blue silk fly leaves, gilt edges by David.

This unique and interesting historical collection, begins with a splendid folio portrait of Francis the First engraved by Morin, his portrait by De

(Continued on Page 7.)



(Continued from Page 6)

Leu and a fine autograph, two beautifully tinted portraits of the Queens, Claude and Holyonneur, folio portrait of Henry II. engraved by Morin, with his portrait after Clouet in tints and a full page autograph of the King, and a tinted portrait of his wife Catherine de Medicis with her autograph. The collection includes rare portraits of all the Kings and Queens of France accompanied by their autographs, and in some cases those of other important historical personages.

The whole form an unique artistic collection, containing a great number of items no longer procurable.

Among other rich new-old jewels now at Lanthier's Old Curiosity Shop, 354 Fourth Avenue, are some heavy dull-gold chain bracelets set with diamond solitaires; others set with fine, large citron and pale gold Oriental topazes, surrounded with diamonds, and still others of true Scarabs in dull gold of Egyptian fashioning. Mr. Lanthier has also among recent addi-

tions to his jewel cabinets some beautiful Grecian and Roman pietra dura cameos. An addition to his silver cases is an intire tea service of sumptuous repousse work.

W. Francklyn Paris, of No. 26 West Thirty-fifth Street, has recently received the first of four tapestry panels, especially woven in France for a country house at Scranton, Pa. The subjects are "The Four Seasons," and the panels are after Mr. Paris's own cartoons. The panel shown is an admirable example of modern French tapestry weaving. There is no pretence of reproducing or imitating the antique. The faces are portraits, and the composition and accessories are in the best period of Louis XIV. The color key is high, and the coloring warm and rich. The modeling of the figures and the poses are easy and graceful. The panels, when placed, will be most effective and beautiful decorations of a noble room.

The collections of pictures, owned by the late William T. Hamilton, with

others owned by Mr. George Hewlett Sands, numbering 214 in all, were on exhibition at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, on Monday and Tuesday last, and were sold there at auction by Mr. James P. Silo on Wednesday, Thursday and last evenings. The collections contained many interesting examples of modern foreign and American painters, and the exhibition was unusually interesting and attractive. It occurred too late, unfortunately, for notice in last week's issue of the Art News. Notice of the sale will be made next week. Mr. Silo announces for May 15 the dispersal of the art collections and household belongings of Mr. Daniel Sully, the noted cotton operator.

At the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, the collection of rare Oriental rugs and carpets, formed by John Kimberley Mumford, the well-known expert, whose famous work on the subject has been recently published

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